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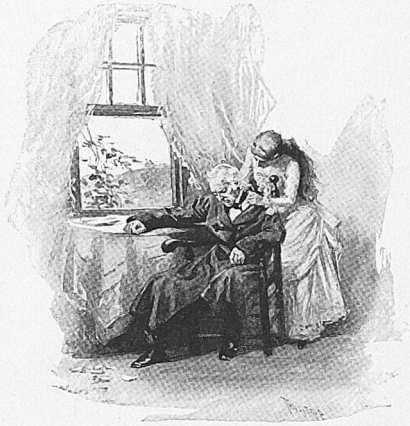
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THE ILLUSTRATIONS OF THE QUARTER.

BY PERRITON MAXWELL.

AFTER a close, dispassionate scanning, and a deliberate weighing in the scales of unbiased criticism, of the illustrations which beautify the magazines of the past quarter-year, one's first warm impression of their unusual excellence is in no manner dissipated. The meagrely-made and otherwise meritless drawings are few and inconspicuously displayed. With so vast a field to work in as is that offered to the illustrator, and so great a throng of brain-busy harvesters employed therein, it is matter for marvel that the harvest should at any time be scanty or the sheaves be light. Assuredly the monochromatic yield has been a fresh and vigorous one in the last three months. In the process of threshing, some chaff has come from among the pure wheat, though the quantity has been small and the loss unaffecting to the whole produce.

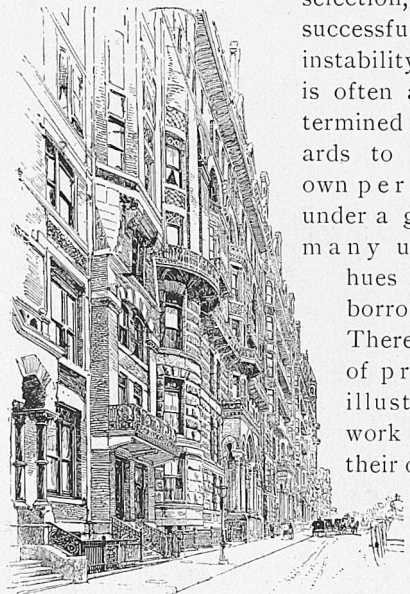


Drawn by T. de Thulstrup.

From Godey's.

"WITH GRANDPA."

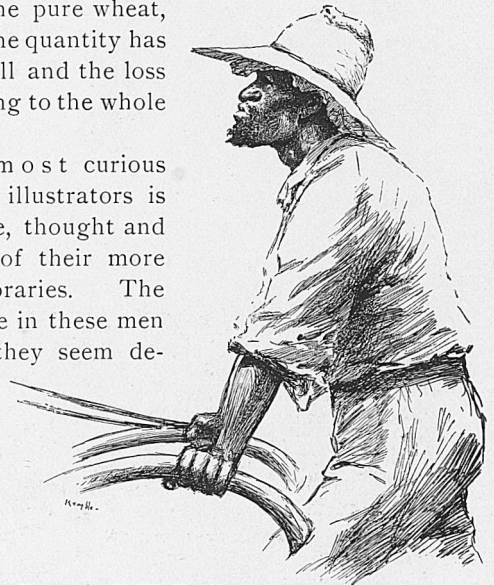
The most curious thing apparent in the work of many of our illustrators is their tendency to follow in matters of style, thought and selection, some one of their more successful contemporaries. The instability of purpose in these men is often awesome; they seem determined at all hazards to hide their own personality under a garment of many unbecoming hues and many borrowed pieces. There are scores of promising illustrators at



Drawn by Harry Fenn.

From The Cosmopolitan.

"NEW YORK DWELLINGS."

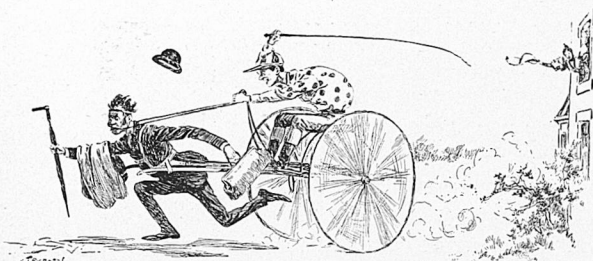


Drawn by E. W. Kemble.

From The Cosmopolitan.

"THE PLOUGHMAN."

work to-day who, gifted with an individual touch of their own, prove by the output of their pencils that they are perfectly willing to risk the speedy annihilation of their trade and talent. These men have spasms of strong originality and inexplicable waves of imitation. They are sometimes themselves, and again they are someone else whom they admire; more frequently they are nobodies in patchwork clothing. They recall more vividly



Drawn by F. T. Richards

From Life.

"SPEEDING THE PARTING GUEST."



Drawn by Will P. Hooper. From Demorest's.

"ON THE DECK."



Drawn by Albertina R. Wheelan.

From Puck.

"A FOURTH OF JULY ALNASCHAR."



Drawn by F. Oppen.

From Puck.

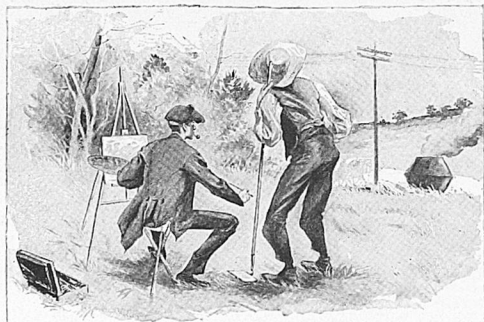
"A SHORT NAP."



Drawn by R. L. Budd.

From Puck.

"DUSTY DOOLITTLE IN MAINE."



Drawn by E. M. Ashe.

From Life.

"RAILROAD INVASION. I."



Drawn by E. M. Ashe.

From Life.

"RAILROAD INVASION. II."



Drawn by M. Colin.

"VISITING DAY AT THE HEBREW ORPHAN ASYLUM."

From *Once A Week*.

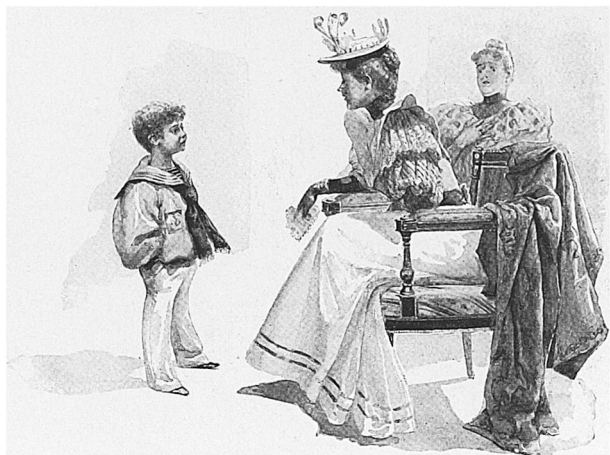
than anything else the amusing description of the author of "Camille," given by the elder Dumas. "What shall I tell you of my son?" cried the great Creole novelist. "He has come into the world at that melancholy hour when it is no longer day and is not yet night, so the assemblage of antitheses which forms his strange personality is one of light and shade. He is idle, he is active; he is a gourmand, and he is sober; he is prodigal, and he is economical; he is mistrustful, and he is credulous; *blasé* and innocent; thoughtless and devoted; he has a cold tongue and a prompt heart; he mocks me with all his wit and loves me with all his soul. Finally, he is always ready to steal my cash-box, like Valère; or fight for me, like the Cid."



Drawn by E. E. Greateorex.

From Godey's.

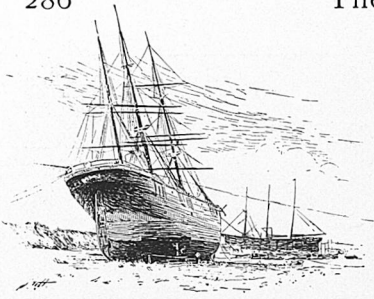
"A NEW BOOK."



Drawn by H. B. Wechsler.

From *Life*.

"BETRAYED."



*Drawn by J. H. Hatfield.
From N. E. Magazine.*

"HIGH AND DRY."

So is it with the vacillating picture-makers of our popular periodicals; they are as uncertain as April weather, but, after all, beneath their uncertainty is some fixity of purpose, some firm resolve to be friendly to themselves. Happily there are not a few monochromatists to whom we may look for individualized art. And still more pleasing is the reflection that even the worst of our illustrators of kaleidoscopic temperament have given some indication during the trio of months just passed that they have not entirely sunk to the level of artistic automatism.

From the pictured pages of *The Century*, Harper's, Scribner's, *The Cosmopolitan*, and that lively newcomer, *McClure's Magazine*, we glean entertainment with a fullness that leaves us satisfied though not surfeited. The June *Century* is enriched with some charming drawings by Carlton T. Chapman of scenes along the Florida coast. Gilbert Gaul is represented by a full-page picture, in which a bonfire effect is excellently rendered.

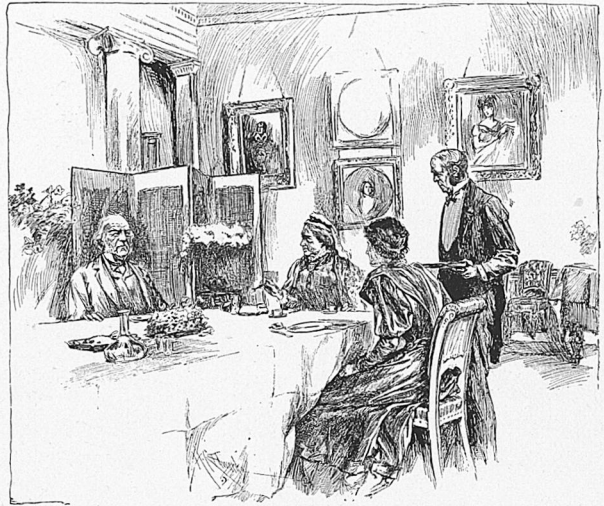
From the pictured pages of *The Century*, Harper's, Scribner's, *The Cosmopolitan*,



Drawn by Fred. Morgan.

From Once A Week.

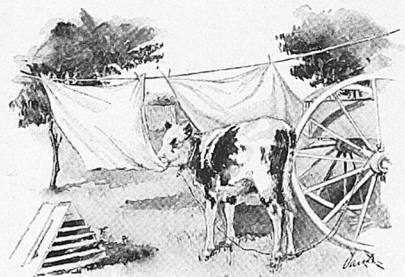
"PRINCESS EULALIE AND PRINCE ANTONIO."



Drawn by H. C. Edwards.

From McClure's.

"GLADSTONE AT BREAKFAST."



Drawn by A. W. Van Deusen.

From Outing.

"A MISCHIEVOUS CALF."



Drawn by C. Durand Chapman.

From Town Talk.

"A SUMMER FLIRTATION."

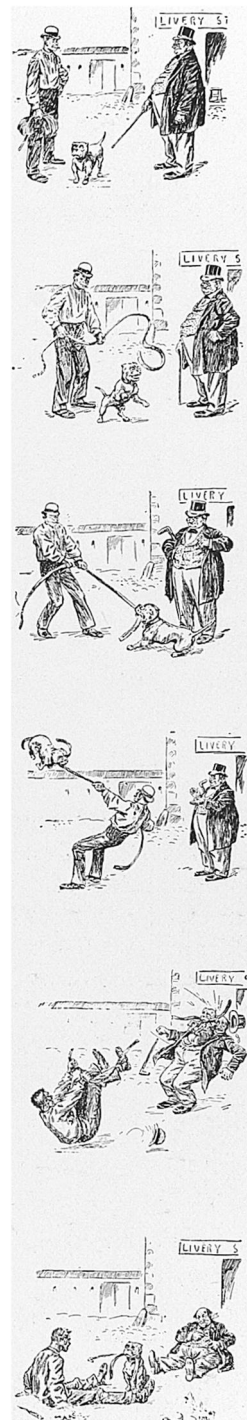
A beautiful piece of wood engraving is the page portrait of the unfortunate Prince Imperial who was slain by the Zulus. The block was cut by T. Johnson and is a masterpiece of the graver. The chief illustrations of interest, however, are those drawn by Vierge—justly called the father of modern illustration—which accompany a well-written paper on this famous draughtsman by August F. Jaccaci. No living illustrator is so versatile and none so individual in his method as this gifted worker in black and white. And yet Vierge was never known to repeat himself or fall into a rut. Truly, as Mr. Jaccaci remarks, "his art is as naturally alert and joyous as it is dignified." Far and away the finest things



Drawn by H. Pruett Share.

From Once A Week.

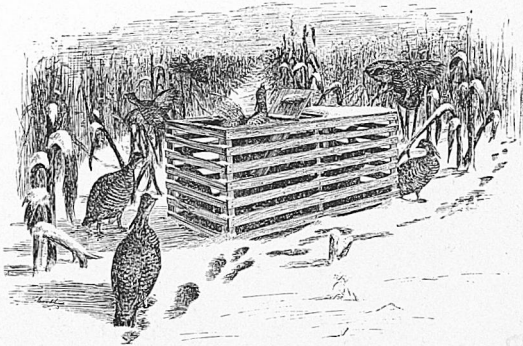
"ART FOR THE POOR."



Drawn by A. S. Daggy.

From Life.

"TESTING HIS GRIP."



Drawn by Stoddard Goodhue.

From The Cosmopolitan.

"THE PRAIRIE HEN."



Drawn by S. D. Ehrhart.

From Puck.

"WOMAN'S RECKLESSNESS."

seen in recent numbers of *The Century* are the vigorous and intensely artistic facsimiles of etchings by Anders Zorn. These copper drawings are done with an infinite grace and an apparent abandon which is the soul of art and the result of long hours of studious labor. The reproductions which accompany a sketch of the artist's life are true to the originals and bold in the extreme; as



Drawn by Hugh M. Eaton.

"ZYLPHY POLED THE 'SCHOONER.'"

From New York Ledger.



Drawn by F. D. Steele.

From Life.

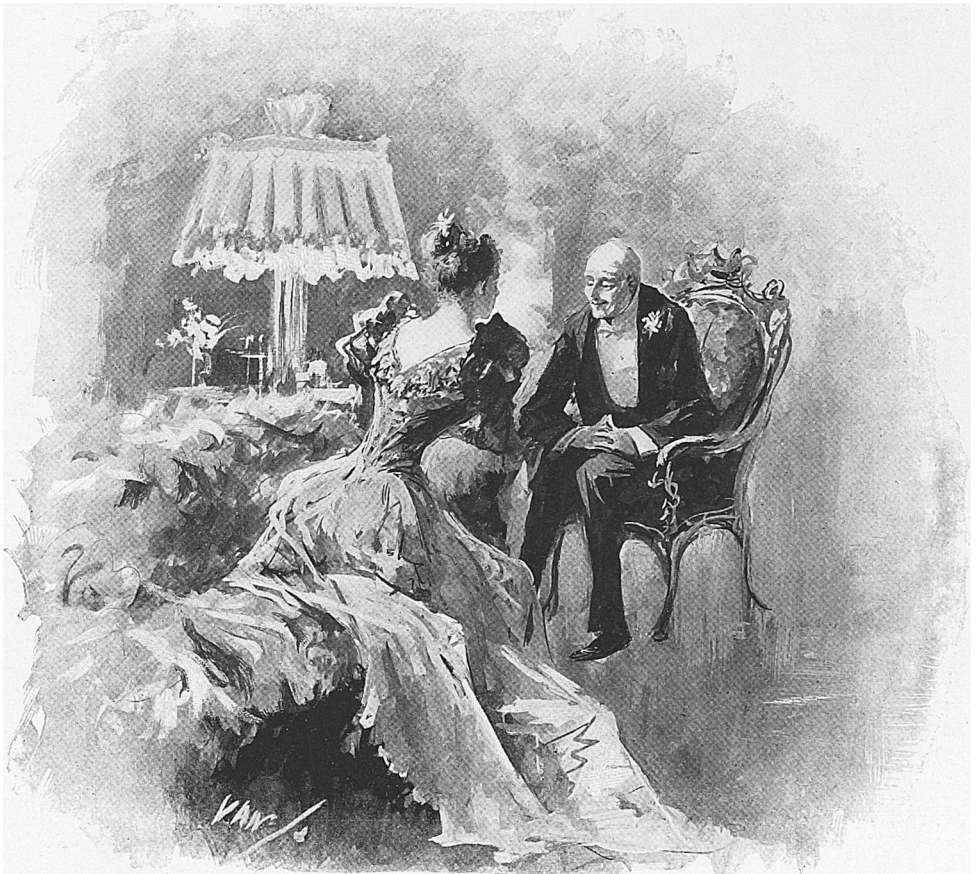
"SLANDER."



Drawn by C. F. Taylor.

From Puck.

"THE PLACE FOR INFORMATION."



Drawn by S. W. Van Schaick.

From Life.

"TOO YOUNG FOR HER."



*Drawn by M. B. Chapman.
From Puck.*

"LUCILLE."



Drawn by Charles Broughton.

"A VASSAR GRADUATE."

From Life.



*Drawn by T. Pixotta.
From The Overland Monthly.*

"THE BUGLER."



Drawn by R. Lionel de Lisser.

From Godey's Magazine.

"THE PATIENT."



Drawn by W. A. McCullough.

From Our Animal Friends.

"ON THE ALERT."



Drawn by Grace Hudson.

From The Overland Monthly.

"MISTIZA."



Drawn by
A. Franzen.
From
The Cosmopolitan.

full of spirit and character as any piece of needle picturing by Whistler. To the illustrator Mr. Zorn's exquisite drawings of "Olga B." and his strong, freely handled likeness of

Ernest Renan should be an inspiration; these pictures show how beautifully the most direct as well as subtle results are obtainable with but slight effort and an absolute simplicity of method.

For August, Harper's offers a classically cold and correct frontispiece, by Luc Olivier Merson. Exceptionally graceful in point of technic are Howard Pyle's pen studies. In this class of illustration Pyle has evolved a style of drawing that is prettily unique, and so fresh in its way that none can fail to enjoy the effort put forth. It is an odd but pleasing combination we find in this man's work with his Puritanical sentiment and butterfly fancy—a sort of wedding of the sombre thought-dragon to the



Drawn by L. M. Glackens.

From *Youth.*

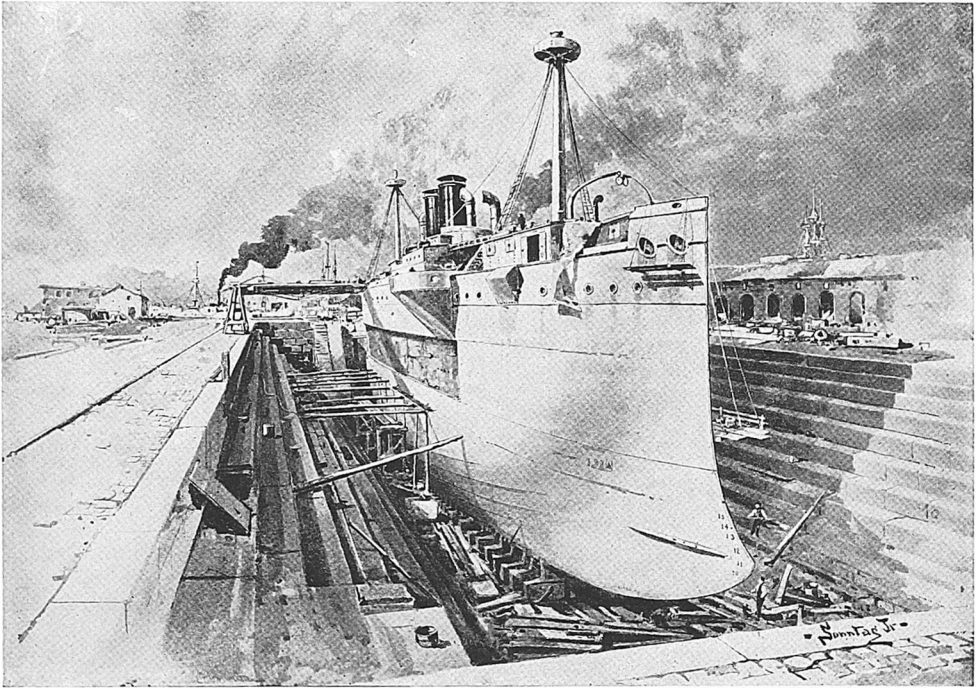
"OX-TAIL SOUP."



Drawn by A. Brennan. From *McClure's Magazine.*
"A SEA FIGHT."



Drawn by E. L. Durand. From *Godey's Magazine.*
"TOO LATE."



Drawn by W. L. Sonntag, Jr.

"THE UNITED STATES CRUISER MAINE."

From Once A Week.

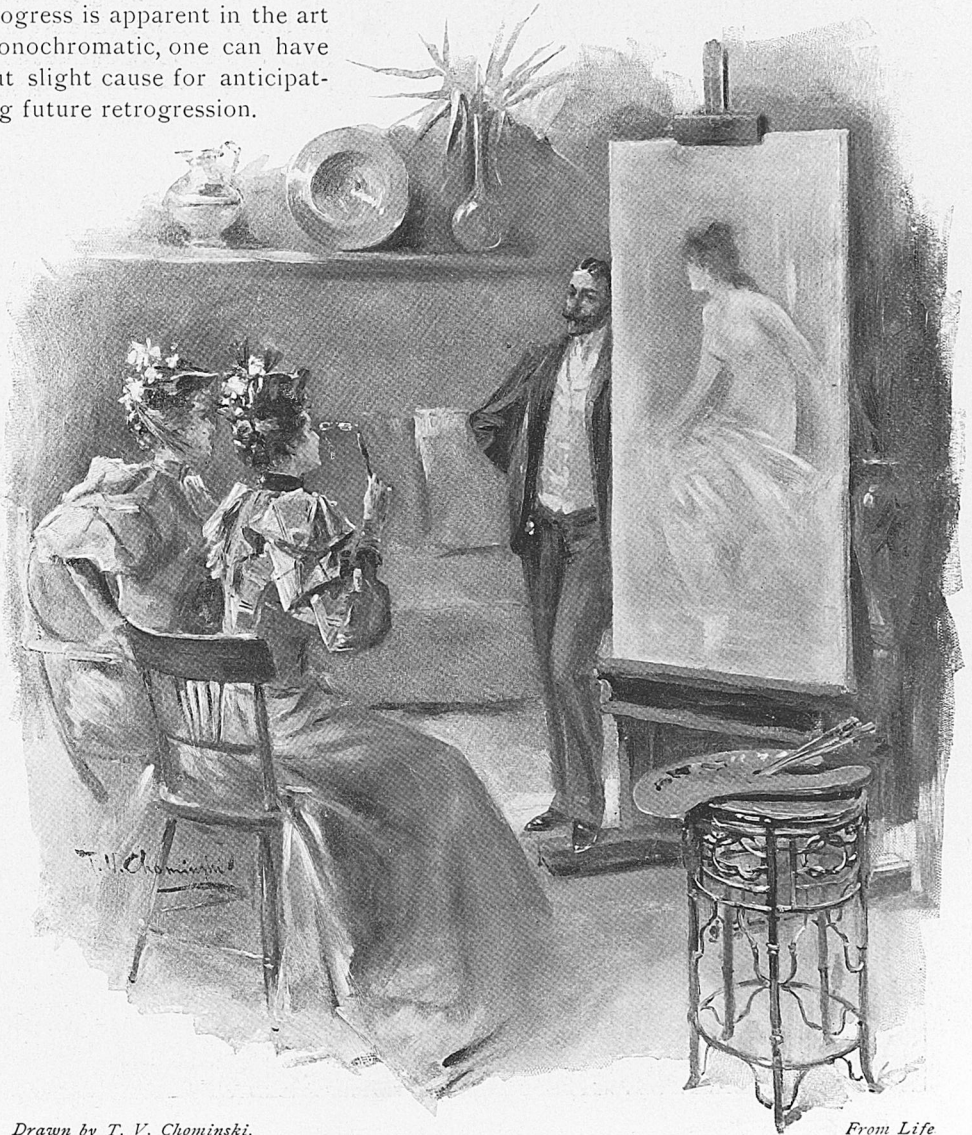


Drawn by F. A. Carter.

"ESCAPING FROM FORT FISHER."

From New York Ledger.

gay-winged creature, imagination. The cultivated forest of type which stretches its even length through the three recent numbers of Scribner's Magazine is pleasantly broken at frequent intervals with the choice flowers of illustration transplanted from many local gardens of art. With the June number McClure's Magazine made its debut into magazinedom. There are many excellent points about this new aspirant for popular patronage. The juvenile magazines for three months back, headed by St. Nicholas, are replete with pleasing pictures. J. O. Davidson, H. A. Ogden, the ever delightful R. B. Birch, Jo. Pennell, Harry Fenn, Guy Rose, Meredith Nugent, Alfred Brennan, and indeed nearly every illustrator of talent and note has got his handiwork between the covers of St. Nicholas. By such men as these, good illustration is being materially advanced, and when any material progress is apparent in the art monochromatic, one can have but slight cause for anticipating future retrogression.



Drawn by T. V. Chominski.

"A CHANGE OF STYLE."

From Life



ROSALIND C. PRATT.



G. A. TRAVER.



F. M. HOWARTH.



BRUCE CRANE.



F. G. ATTWOOD.



ALICE BARBER STEPHENS.



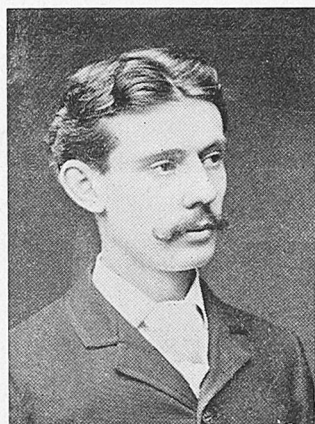
GEORGE WHARTON EDWARDS.



HARRY ROSELAND.



ALBERT D. BLASHFIELD.



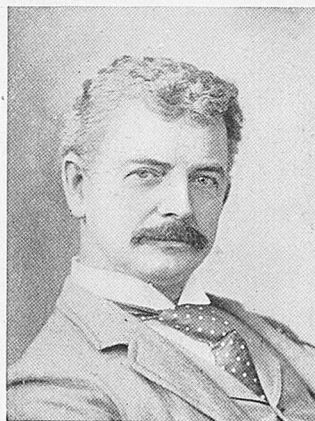
VICTOR PERARD.



H. D. NICHOLS.



KATHERINE ALLMOND HULBERT.



CHARLES S. REINHART.



HARRY S. WATSON.



CHARLES HOWARD JOHNSON.



J. H. DOLPH.



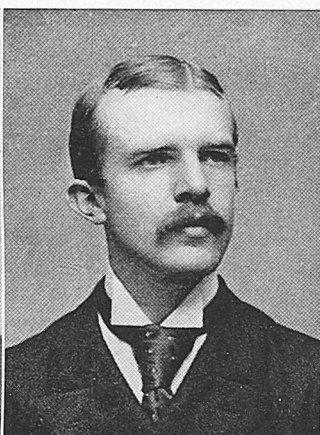
M. R. DIXON.



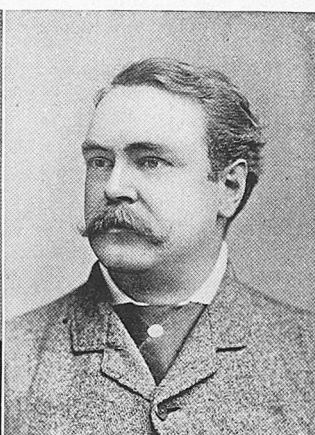
FRANK DE HAVEN.



CARLTON T. CHAPMAN.



EDWARD PENFIELD.



JULIAN O. DAVIDSON.



MARIE GUISE NEWCOMB.



FRANK O. SMALL.



H. MARTIN BEAL.



C. M. RELYEA.



FRANK P. BELLEW.



AGNES D. ABBATT.